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eral significance. The photographs and lantern slides put within the reach of those unable to visit the Museum, some knowledge of the treasures it contains. Increased equipment in this direction is shown in the figures — the addition of 1,125 lantern slides and of 50,565 photographs. The publications, and 2,423 additional volumes in the Library represent one side, the 5,077 more people who used the books, the other side of the story. Two class rooms in the new wing have been placed at the disposal of students and teachers. In these very concrete ways the Museum has increased its educational functions.

To disseminate a knowledge of art and stimulate further interest and study is, after all, the Museum's primary function. In its broadest interpretation this means coöperation with all other agencies working for this end. Such was the Museum's association with the movement which resulted in the defeat of the amendment seeking to put a tax upon imported works of art. Such also is its assistance in the promotion of the Federation of Fine Arts. These then are the functions of the Museum and the manner in which it has fulfilled them. The friendliness and interest displayed on the part of the community is strong indication that the significance of these activities is understood. But gratitude should be accompanied by support. The Museum's income for administrative purposes last year was derived from the city's appropriation of \$200,000, receipts from admission and membership fees, sale of publications and interest on endowment funds. Most of the gifts and legacies are specifically designated for the purchase of works of art. With no proportional increase in income, the additional activities and expenses of the year resulted in a deficit of \$71,750, which was made up by the Trustees from other sources. It is therefore imperative that the income for running expenses be supplied more adequately by funds from its two main sources, — an increased endowment fund and a greater appropriation from the city. Only as the public realizes its obligations in this practical way can the Museum continue to progress and perform its functions in the community.

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

THE accessions of the Classical Department acquired during 1913 have, with a few exceptions which still await shipment in Europe, now all been received at the Museum and are exhibited together in the Boscoreale Room, Gallery 10. They consist of fourteen marbles, twenty bronzes, six vases, twenty-two terracottas, thirteen examples of gold jewelry, and seven pieces of glass. With these is shown a marble bust of Tiberius which, though really a 1914 purchase, has just arrived from England and could therefore be included in the exhibition. Viewing these accessions as a whole, it can be said that they form throughout valuable additions to our department; but the collections chiefly strengthened are those of Roman sculpture and of Greek and Roman bronzes. In this article the marble sculptures will be described in detail; the other objects are merely enumerated and will be treated at greater length in subsequent numbers of the Bulletin.

SCULPTURES

Roman sculptural art was, as is well known, largely imitative. The Roman artists, or the Greeks residing in Rome, reproduced Greek works of the preceding periods, generally copying more or less faithfully the original which served as a model, but now and then combining styles of various epochs into one heterogeneous whole. But in two directions Roman art worked along original lines and achieved undoubted success, that of realistic portraiture and of decorative design.

These various phases of Roman art are well represented in our new acquisitions. A relief of Herakles carrying the Erymanthian boar is an excellent example of "archaistic" work (fig. 1). Herakles is represented advancing to the left, carrying the boar on his left shoulder and holding the club in his right hand. He is nude, except for the lion's skin which hangs over his back and is fastened in front; by his side

is a tree stump. In this relief the sculptor affected the Greek archaic style, but, as is natural when an artist of a late, sophisticated age tries to express the limitations and the vigor of early art, he was inconsistent and introduced elements of later periods. Thus, the head of Herakles is treated in the genuine archaic manner, with the eyes rather prominent and the hair and

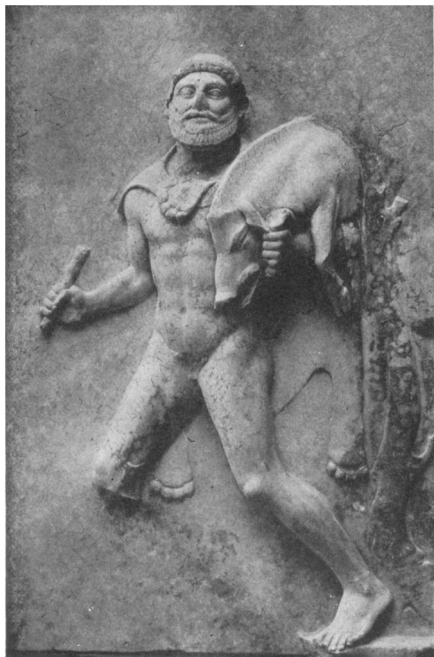


FIG. 1. RELIEF OF HERAKLES
AND THE BOAR

beard arranged in a series of regular strands, and rows of ringlets round the forehead. Also, something of true archaic vigor and sturdiness is shown in the modelling of the right shoulder and arm carrying the club. The rendering of the body and legs, however, show the facile but academic skill of a later age, when human anatomy was no longer an object of absorbing study, but could be represented correctly even by minor artists. The limp body and lifeless face of the dead boar are represented with remarkable truth to nature. The device of making the hind part of the animal disappear, so to speak, into the relief, as well

as the rendering of the tree stump are foreign to the repertoire of early art.

This representation of Herakles and the Erymanthian boar is unlike those treating of this subject in Greek art during the archaic and transitional periods. It is probable therefore that the Roman artist had before him no model from which he could copy directly but that the composition was essentially his own. The relief is somewhat fragmentary, a considerable portion of the background being missing and restored. It is difficult therefore to know the exact purpose for which it served. In style it should be compared with two other archaistic representations of this hero — the relief of Herakles carrying off the Delphic tripod on the Vatican candelabrum, and that of Herakles and the Kerynetian stag in the British Museum.

A splendid example of Roman decorative work is a table support terminating at each end in a winged monster (fig. 8), and decorated on both sides with beautiful ornamental designs in relief. The latter consist of scrolls or branches of acanthus emerging out of a bed of acanthus leaves, and decorated intermittently with clusters of grapes, and various flowers and buds. Both reliefs which differ a little in details, are skilfully composed to fill the given space effectively, and to form what appears to be an organic whole; and though the design is strictly conventionalized, the details are rendered with great truth to nature. Both in style and in execution this piece is similar to the ornamental reliefs of the Ara Pacis of Augustus. Our piece must belong to about the same period, and from an artistic point of view will rank worthily by their side. For the exact position of such a table support compare the examples found at Pompeii in the houses of Cornelius Rufus, and of Siricus, the latter complete, the former with the table leaf missing (cf. No. 1344 in our collection of casts, and Overbeck, *Pompeii*, plate facing p. 422).

Among the newly acquired Roman portraits the bust of Tiberius stands out as of special excellence (figs. 2, 3). It is indeed, one of the finest extant portraits of the Julio-Claudian period, and the Museum is to be congratulated on its acquisition.

Both from the point of view of conception and of execution it is a splendid piece of work; and fortunately its preservation is exceptionally good. The head is one of the most youthful portraits of Tiberius in existence, and brings out, more perhaps than any other, the essential nobility of Tiberius' character. His proud and serious nature had not yet become embittered by the ad-

Two of the other portraits are likewise capable of identification. One is a head of Lucius Verus, broken from a relief, the other a head of "Matidia." The Lucius Verus is a typical portrait of the handsome but self-indulgent successor of Hadrian and co-ruler with Marcus Aurelius (fig. 4). We are told of him that when he was waging war against the Parthians he let his

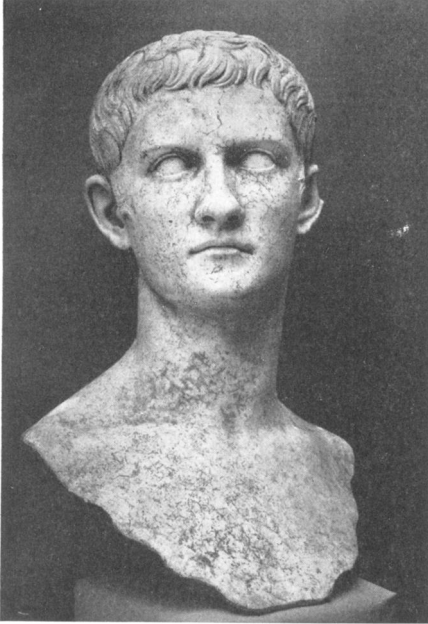


FIG. 2. BUST OF TIBERIUS
(FRONT VIEW)
ROMAN

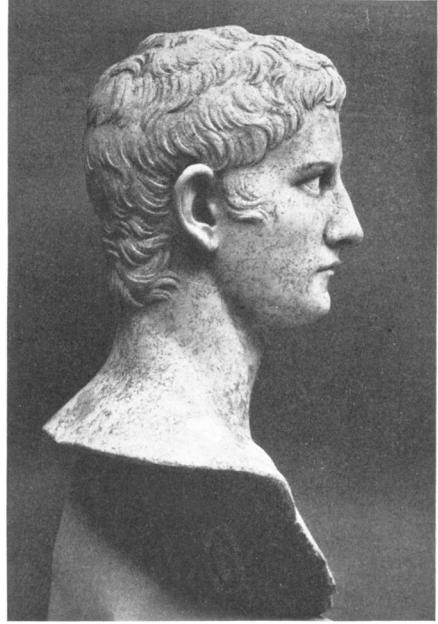


FIG. 3. BUST OF TIBERIUS
(SIDE VIEW)
ROMAN

verse circumstances of his later life, and he is here shown as a youth of fine bearing and keen intellect, without the expression of mistrust and disappointment characteristic of his later portraits. As a portrait it offers many points of similarity with the youthful heads of Augustus; but the manner in which the hair surrounds the forehead forming a rectangular rather than an arched outline, the animation of the eyes and the sensitive, slightly receding mouth are distinctive traits of Tiberius. The bust portion is quite small showing only the collar bone, in accordance with the practice prevalent during this period.

generals lead the armies while he travelled about in the Syrian cities leading a riotous life. Our head shows all the characteristic traits of this emperor, the thick curly hair, the carefully tended curly beard, the deep set eyes, a slightly aquiline nose, and a small mouth with short upper lip. It is a face of remarkable physical beauty, but lacking in vigor, and indicative of a weak and egotistical nature. The portraits of Lucius Verus are very numerous and all of more or less good workmanship. Our example, though somewhat fragmentary, is of excellent execution.

The head of "Matidia" represents a

woman between thirty and forty, of a somewhat stolid, proud disposition, with regular features, and complicated head-dress. The type is a familiar one and is represented in a number of extant busts, of which the best known is in the Louvre. It has been identified both with Matidia, the niece of Trajan, and with her daughter Sabina, the wife of Hadrian (cf. Bernoulli,

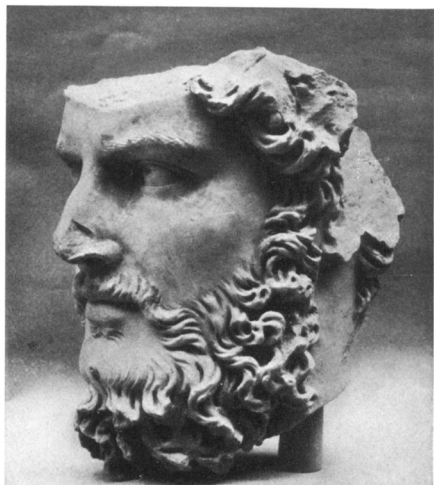


FIG. 4. HEAD OF LUCIUS VERUS
FROM A RELIEF
ROMAN

Römische Ikonographie, II, p. 102). The similarity between the busts and the representations of these two personages on coins is indeed marked, but the busts do not coincide with either of the coin-types in all particulars. In favor of the identification with Matidia are the general shape of the features, especially the nose and mouth, and the form of headdress, which occurs regularly on the coins of Matidia, while Sabina appears to have affected several different styles. However, the almost vertical line of the profile is unlike that in the coin-types of Matidia (where the lower part of the face is more strongly receding,) and is characteristic of Sabina. The execution of our head, is, like that of almost all busts of the imperial ladies of that period, indifferent and lacking in inspiration.

An interesting piece is a bust of the Antonine period. It represents a middle-aged woman, with a plain, somewhat bourgeois countenance. She has a serious, rather sad expression; the strong mouth and firm chin indicate a forceful character. Her hair is wavy, parted simply in the middle, and fastened in a knot behind. Noteworthy is the treatment of the eye, in which the iris is shown as a segment with two dots to indicate the points of light. This manner of treatment was first introduced in the period of Hadrian and became very popular afterwards. The execution of our bust is above the average and the preservation is remarkably good, the bust being practically intact, except for part of the nose, which is missing, and some discolorations and incrustations on the surface; even the ancient pedestral is preserved.

Another bust in a splendid state of preservation is that of a bearded man of a somewhat insipid personality, with low forehead, weak chin and mouth, and slightly curly hair. He wears a sword-strap and the *paludamentum*, or military cloak, on the left shoulder. The shape of the bust, which includes the whole of the shoulder with the armpit and part of the chest, and the presence of the beard, place it in the early Hadrianic period. The person represented has so far not been identified; he must, however, have been a personage of some distinction, since the *paludamentum* was at that time a token of imperial rank.

A head of the Flavian period offers some points of resemblance with a series of portraits identified tentatively with M. Ulpius Trajanus, the father of Trajan. It represents a beardless old man with a lined face, eyes set close together, and a firm chin. The manner in which the upper lip is modelled to show the absence of teeth is also characteristic. Unfortunately our head is somewhat battered; the nose is completely broken away, the bust portion is missing.

The Romans delighted in depicting their exploits against the many barbarian tribes whom they subjected. This they chiefly did by representing the various incidents

of their campaigns on the reliefs which decorated their triumphal arches and columns. Not so common are the representations of barbarians in the round. An interesting example is a head of marked non-Roman type, which forms one of last year's accessions. He is represented with long hair, prominent cheekbones and an aquiline nose.

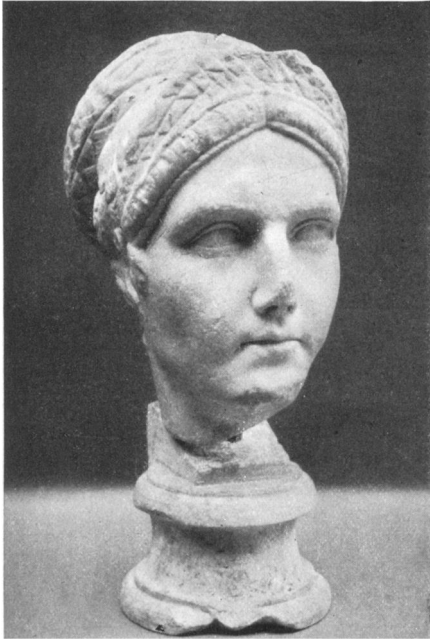


FIG. 5. HEAD OF MATIDIA
ROMAN

Here must be mentioned a marble disk with representations of masks in relief on either side. Disks of this kind have been found in Pompeii and elsewhere. From the suspension holes at the top and from representations on monuments they have been identified as *oscilla*, hung up from trees or buildings, apparently both as offerings and merely for decorative purposes. Our example is somewhat broken and shows no suspension holes, so that it may have served a different purpose.

The remaining four pieces of sculpture, though of Roman execution, are copies of Greek work of various periods. A torso

of a delicately formed boy, about two-thirds life-size (fig. 7), is of Polykleitan style. Though in such fragmentary condition, it is possible to reconstruct the original motive. He was standing with his weight on his left leg, the right hand resting on a pillar, and the left hand laid on his back; the head was inclined towards the right shoulder. The place where the pillar

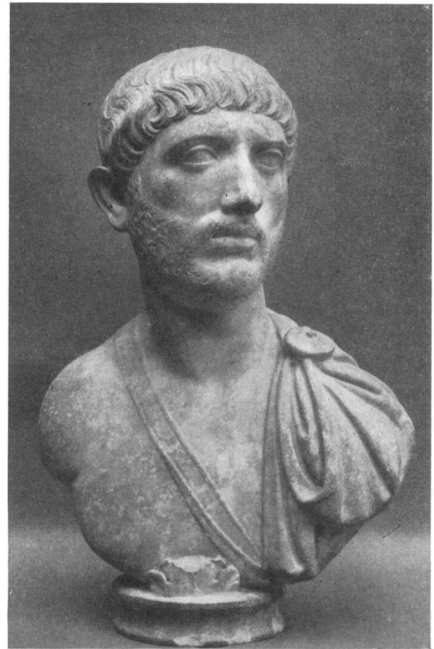


FIG. 6. BUST OF A MAN
ROMAN

was attached is visible on the right thigh while the left hand, holding a piece of drapery (?) is preserved at the back. This statue is a variant of the Polykleitan "Narkissos," the position being the same, only reversed. A large number of extant copies testify to the popularity of the figure in antiquity.* It is indeed one of the most charming creations attributable to the immediate circle of Polykleitos, probably executed by one of his pupils about 400 B. C. Though the Polykleitan style is evident in the fondness for large planes in

* For a list of replicas cf. A. Furtwängler, *Masterpieces of Greek Sculpture*, p. 272, Note 4.

the modelling, especially of the chest, in the marked hollow at the side of each gluteus, and in the deep pelvic curve, the lines of demarcation between the various muscles are much less accentuated than in earlier Polykleitan sculpture. This softer, rounder style was probably due to the

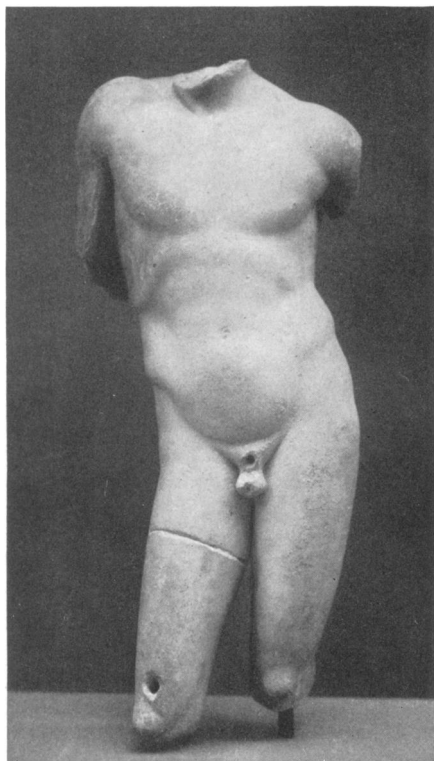


FIG. 7. TORSO OF A BOY
ROMAN COPY OF A GREEK WORK

influence of contemporary Attic work. The identification of the statue is doubtful. Various interpretations have been suggested, the most probable, on the whole, being that of Adonis. The execution of our torso is excellent, the modelling being unusually fresh and careful for Roman work.

Another torso of a boy, of life-size, is a copy of a fourth-century work. The easy attitude, soft, rounded forms, and harmonious curve of the figure are characteristics of the work of Praxiteles, and it is under his

influence that the original was probably created. The lines of the body and the position of the arms (the right must have been extended sidewise, and the left lowered) are similar to the Praxiteles Hermes, but the attitude of the legs is different. The execution of the torso is fair; several pieces are missing and have been restored in plaster.

A piece of exceptional interest is a head from a herm (fig. 9) of a type already known from several known examples, now at Nîmes, Madrid, Florence, Paris, etc. It represents a male deity with a long flowing beard and moustache and wavy hair. The treatment of the hair and the severe type of face, with its wonderful combination of dignity and repose, are characteristic of Attic work of the middle of the fifth century B. C. The special deity here represented is uncertain, as the type is equally characteristic of Zeus and Dionysos, and, besides the fillet in the hair, which would be appropriate to both gods, there is no attribute. Our head is of excellent execution and preservation, and will rank, probably, as the best extant example of this type.

A female head, is of good fourth-century type, but unfortunately in a rather mutilated condition, most of the nose, the mouth, and part of the chin being missing. The back of the head was worked in a separate piece and is also missing.

OTHER ACCESSIONS

The bronzes acquired last year form a particularly rich and choice selection. Foremost among them is a charming statuette of Eros, asleep on a rock, which is a remarkable portrayal of complete relaxation. Other interesting pieces are a small genre group of a little girl holding a puppy; a Roman portrait-bust in a splendid state of preservation; a statuette of the Antiocheia of Euthychides; an archaic statuette of a girl walking; an Etruscan cistahandle in the form of two youths carrying the dead body of a third; and the figure of a man sacrificing. There are also a number of vases and utensils, including a pair of cymbals inscribed with the name of the

owner, and three Greek vessels of exquisite work and excellent preservation.

Of unusual interest is a group of fifteen comic actors in terracotta, of which all except one are said to have been found in one tomb. The other terracottas include two fine statuettes of a seated and a crouching woman respectively, both of Tanagra type; three Tarentine figures; and an archaic relief from Sicily.

There are fine terracotta vases, of which the most interesting are a Corinthian jug and an amphora painted in the style of Euphronios.

The pieces of glass are all exceptionally fine specimens, of which the most interesting are a necklace of mosaic beads, each decorated with a human face, and a purple

bowl with applied decorations in millefiori style.

Among the gold jewelry special mention must be made of two Etruscan buttons of beautiful workmanship, and a large chain from Taranto of unusual type. These are not exhibited with the

rest of the accessions but have been placed in the Gold Room (Gallery 32).

G. M. A. R.



FIG. 8. TABLE SUPPORT. ROMAN

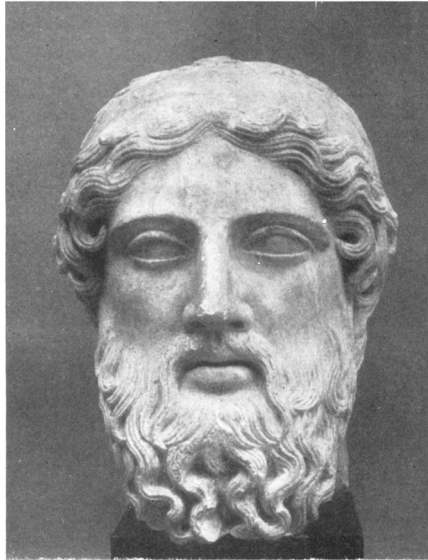


FIG. 9. HEAD OF A GOD
ROMAN COPY OF A GREEK WORK